

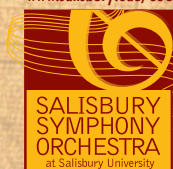
SALISBURY SYMPHONY ORCHESTRA PRESENTS

# SUMMER PASSPORT

SATURDAY,  
MAY 13, 2023

Holloway Hall Auditorium • 7:30 p.m.

[www.salisbury.edu/SSO](http://www.salisbury.edu/SSO)



FEATURING JOHN KUROKAWA, CLARINETIST  
ARTISTIC DIRECTOR DR. JEFFREY SCHOYEN

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# PROGRAM

## Summer Passport

Overture to *The Thieving Magpie* ..... Gioacchino Rossini  
(1792-1868)

Clarinet Concerto in F minor op. 73 ..... Carl Maria von Weber  
(1786-1826)

Allegro

Adagio ma non troppo

Rondo

*John Kurokawa, clarinet*

### INTERMISSION

Hoedown from *Rodeo* ..... Aaron Copland  
(1900-1990)

The Place Where Dreams Come True from *Field of Dreams* ..... James Horner  
(1953-2015)

*Danzón No. 2* for Orchestra ..... Arturo Márquez  
(b. 1950)

# SALISBURY SYMPHONY ORCHESTRA AT SALISBURY UNIVERSITY

## Dr. Jeffrey Schoyen, Conductor

### Violin 1

Sachiho Murasugi\*  
*Concertmaster*  
Salvatore Amadeo  
Sally Amass  
Meri Holden  
Ha-Young Kim  
Olivia Kuntz  
Lian Peach  
Leyna Paul  
Bobbie Thamert

### Violin 2

Joel Alarcon\*  
Emily Cook  
Carolyn Farley  
Isabelle Herlinger  
Marie Severyn  
Mackenzie Wheelock  
Alexis Yeager

### Viola

Colin Webb\*  
Courtney Coco  
Victor Hsia  
Jennifer Murray  
Karen Treber  
Jenel Waters

### Cello

Gina Choe\*  
Makayla Bounds  
Kristilyn Frieze  
Martha Mancuso  
Kristen Rainwater  
Benjamin Rodman  
Patricia Rose  
Riley Stryker

### Bass

George Freeman\*  
Buck Burton  
Carter Darrington  
Victoria Krcma

### Flute

Lisa Adams\*  
Sally Hendon

### Piccolo

Sally Hendon

### Oboe

Julie Barton\*  
Kellie Harvey

### English Horn

Kellie Harvey

### Clarinet

Debra Scott\*  
Caitlin Hetland  
Hannah Piasecki

### Bass Clarinet

Caitlin Hetland

### Bassoon

Kari Shea\*  
Patrick Heinicke

### Horn

Brent Benfield\*  
Seth Frieze  
Hannah Lewis  
Catharine Phelps

### Trumpet

Bill Williams\*  
Ron Davis

### Trombone

Kurt Ludwick\*  
Rob Beckey  
Thomas Cheezum

### Tuba

John Scott

### Timpani

Cody Rausch\*

### Percussion

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Marc Fernandez  
Eric Shuster

### Harp

Danielle Comeau

### Guitar

Chris Sajadi

### Piano

Geneque Garrison

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Gabriella Cox

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*\*Principal*

# PROGRAM NOTES

## **Overture to *The Thieving Magpie***

*La gazza ladra*, (*The Thieving Magpie*), is an opera in two acts by Gioachino Rossini (1792-1868). *The Thieving Magpie* is best known for the overture, which is musically notable for its use of percussion. Scurrying triplets and 16th notes give a wonderful impression of a very clever and thieving magpie. Rossini supposedly wrote this overture the day before the opening performance while being locked up in a room at the top of LA Scala, every once in a while throwing a completed manuscript page out the window to the guards. The first performance was at La Scala in Milan on May 31, 1817. The French version's first United States performance was given in New Orleans in 1824.

## **Clarinet Concerto in F minor op. 73**

Carl Maria Friedrich Ernst von Weber (1786-1826) was a German composer and conductor. He was best known for his operas such as *Der Freischütz* and *Oberon*, but he wrote some very beautiful instrumental works as well, his Clarinet Concert in F minor being one of them.

The first movement's opening is serious in a way that reminds one of Beethoven. The clarinet seems to be the perfect instrument for these beautifully expressive themes, reaching from the lower register to the very top of the range.

The second movement is more pastoral and at peace, again utilizing the singing quality of the clarinet. One spectacular element is Weber's use of three horns only for a part of the movement and the ending.

The third movement is all fun and virtuosity. The incredibly uplifting Rondo theme seems to jump and dance every time it recurs. Flourishes of technical passages add to the excitement as the movement ends, leaving one wanting to hear more.

## **Hoedown from *Rodeo***

Aaron Copland is a man who is hard to pin down. Clearly America's most well-known and respected "classical" composer, he was the creator of some of the country's most beloved compositions that brought the "American" style to the concert hall. Yet, for all that, he was a musician with a remarkably broad range of personal interests and musical styles. His deep intellect and discerning tastes probed and were influenced by about all of the important composers and approaches to composition of the 20th century. He spent time in his early maturity in France, where he immersed himself in the European musical avant-garde; he was interested in and was influenced by jazz; he maintained a life-long interest in the music of Latin America; he participated fully in the burgeoning interest on the part of the arts community in American folk elements and nationalism during the 1930s and 1940s; and later in his life, explored the dissonant musical idioms of the European avant-garde, yet again. But, he was not an artistic chameleon, rather a man who saw vitality, authenticity and artistic possibilities in most of what his probing mind and "big" ears encountered.

During the Great Depression, difficult economic conditions, as well as other political and social factors, led American artists to ally themselves with public intellectuals in a variety of sectors in celebrating and promulgating the American common experience. It was perhaps the dominating artistic paradigm of the times, and even today remnants may be seen in such unexpected places as Post Office lobbies where the WPA commissioned murals on populist themes. Copland's compositions from this time – the ballet *Billy the Kid* (1939), *Our Town* (1940), *Fanfare for the Common Man* (1942) and *A Lincoln Portrait* (1942) – all are signature works of the man and the era. And in the same fecund year as the latter two works came the ballet *Rodeo*.

The American choreographer Agnes de Mille was commissioned in that year by the Ballet Russe de Monte Carlo (then in the U.S.) for a ballet on cowboy themes of the American west. She responded with an apparently simple story: Awkward Cowgirl strives for the affections of the Head Wrangler, who is more interested in the winsome and feminine Rancher's Daughter. She tries to be a "real cowboy" by competing with the men on their own grounds, but only attracts the attention of the Champion Roper. Finally, she wins the day with the Head Wrangler by revealing her femininity and donning a dress for the Hoedown.

# PROGRAM NOTES

## **The Place Where Dreams Come True from *Field of Dreams***

James Horner (1953-2015) was a two-time Academy Award-winning film composer who was among film's most sought-after and respected composers. The 1989 movie *Field of Dreams*, based on the novel *Shoeless Joe* by W.P. Kinsella, was nominated for three Academy Awards, including best original score by Horner. "The Place Where Dreams Come True" scores the emotional moment of revelation in the film's closing sequence when nascent and financially struggling farmer Ray meets the ghost of his father – young, athletic and handsome – on the baseball field he built in a cornfield on his Iowa farm. ("If you build it, he will come.")

Horner's thematic ideas, interpreted by different sections of the orchestra, begin to build as increasing layers of lush instrumentation score one of the movie's final scenes, when there is a brief conversation between Ray and his father. His father asks, "Is this heaven?" and Ray replies, "It's Iowa." Ray's father looks around and wistfully replies "Could'a sworn it was heaven." Ray then asks, "Is there a heaven?" His father answers, "Oh yeah. It's the place where dreams come true."

## **Danzón No. 2 for Orchestra**

A native of the Mexican state of Sonora, Arturo Márquez is known for his adroit incorporation of Mexican musical forms and styles into his compositions. One of Mexico's eminent contemporary composers, he is widely popular with Latin Americans for the accessibility and attractiveness of his compositions. Recipient of an impressive list of honors, his recent works include a commission from the San Antonio Symphony, a cello concerto, and an homage to Emiliano Zapata, the Mexican revolutionary.

After early musical training on trombone, violin and piano, he became a student at the Conservatorio Nacional in the early 1970s. He then went on to study in Europe with the eminent French composer Jacques Castérède. He subsequently was awarded a Fulbright Scholarship to the California Institute of the Arts, where he studied with the well-known American composer Morton Subotnick. Under the influence of the latter composer earlier on, he was active in a compositional style that featured mixed media excursions in dance, theatre and film. Computers, tape, electro-acoustic devices, unusual percussion instruments and actors all contributed to an avant-garde reputation. But all has not been on the cutting edge, for he is also known for his interest in popular urban musical styles, expressed in more conventional ensembles. His later move to a personal idiom made full use of traditional Mexican urban music – but not necessarily "folk" music. Representative of these compositions that have brought him worldwide fame are the eight *Danzónes* for orchestra. They take their stylistic cue from the music of the Mexican state of Veracruz, as well as of Cuba. *Danzón No. 2*, perhaps his most well-known work for orchestra, was commissioned by the National Autonomous University of Mexico, and had its premiere in 1994.

A *danzón* is a formal ballroom dance, similar in some ways to the tango, with much of the latter's passion and rhythms, but with its own intricate footwork. The habanera of Cuba is more or less an antecedent of the *danzón*, as it migrated to the cafes and dance halls of urban Mexico. The seductive, often melancholy, nature of the dance is irresistible, both in the simple bands of the dance halls and equally in the masterful symphonic settings of Márquez. It lives on in Cuba and Mexico, danced by an older generation.

*Danzón No. 2*, rather than a simple exposition of a dance, in typical "square," balanced sections, is an episodic exploration of the *danzón's* varied moods. It opens quietly and elegantly with extensive woodwind solos, with intensity and sophistication. A new and vigorous episode, introduced by the piano, leads to "punchy" accents, led by the brass. A sudden calm is quickly broken by smearing trombones, and yet another catchy idea. The piano then leads stylishly and pensively to the palm court environs of the ballroom. The serenity can't last long, and a return to previous vigor ideas ensues, with a stylish trumpet solo, ending with a gradually building frenzy. A momentary quietude featuring the piccolo and piano lasts only a second before the drive to the smashing conclusion.

This highly attractive paean to the *danzón* may be favorably compared to Ravel's masterful and evocative *La valse*. Both are sympathetic symphonic treatments of a traditional ballroom dance—but apotheoses seen through the lens of a kaleidoscope.



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## ABOUT THE ARTIST



**John Kurokawa** currently performs as principal clarinetist of the Dayton Philharmonic Orchestra and Cincinnati Chamber Orchestra. He has been a featured soloist with both ensembles, performing the works of Mozart, John Williams, Gerald Finzi and John Adams. The press applauds his "... warmth, communication and easy virtuosity" (*Cincinnati Enquirer*) and "truly flawless technique and intonation ... a tone as smooth as silk and velvet" (*Kettering-Oakwood Times*). He also performs as principal clarinetist with the Springfield Symphony Orchestra (OH) and with the Prestige Clarinet Quartet, which has been a featured ensemble at the Oklahoma Clarinet Symposium, International Clarinet Association Clarinetfest, and numerous other universities and symposia. Kurokawa has performed as guest Eb clarinetist and guest principal clarinetist with the Cincinnati Symphony Orchestra, Cincinnati Pops and Cincinnati Opera, and most recently as guest principal clarinetist with the St. Louis Symphony Orchestra. Additional engagements as guest principal clarinetist include the Blue Ash Symphony Orchestra, Richmond (IN) Symphony Orchestra, Lakeside Symphony Orchestra, Ohio Valley Symphony Orchestra (2017) and others.

In addition to his performance duties, Kurokawa is the lecturer of clarinet at Wright State University. In addition to teaching applied clarinet, he teaches courses in woodwind chamber music, woodwind pedagogy and music education. Kurokawa has published articles in the *Triad*, presented at the Ohio Music Education Association Conference and Midwest Band and Orchestra Conference, and continues to present masterclasses and clinics for colleges, high schools, and youth orchestras across the Midwest.

Kurokawa holds the B.M. in woodwind performance (specializing in clarinet, flute and saxophone) from Bowling Green State University and the M.M. in clarinet performance from the University of Cincinnati College-Conservatory of Music. His teachers include Angelo Fortini, Edward Marks and Ronald de Kant.

Kurokawa performs exclusively on the Yamaha CSVR Clarinet and Yamaha Custom 881 Eb Clarinet and is a Yamaha Performing Artist.



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## ABOUT THE ARTISTIC DIRECTOR



**Dr. Jeffrey Schoyen** graduated with distinction from the New England Conservatory of Music where he was a student of Lawrence Lesser. He completed a D.M.A. at Stony Brook as a student of Timothy Eddy. His awards include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festivals Gustav Golden Award and a Frank Huntington Beebe Grant to study with famed cellist William Pleeth in London. Schoyen has extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and principal cellist of the Filarmonica del Bajío in Mexico.

An active chamber musician and recitalist, Schoyen has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the cities of Cuenca and Guayaquil in Ecuador. Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton. He has presented conference lectures on topics ranging from performance practice to kinesiology in string playing.

His interest in conducting began at Tanglewood, where he was awarded cello fellowships, playing under the guidance of conductors such as Bernstein, Ozawa and Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto. Having been the conductor of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra, he is presently serving his 18th year as the music director of the Salisbury Symphony Orchestra. He has collaborated with artists such as Anton Miller, Charlotte Paulsen, Gary Louie, Dan Kamin, The Capitol Quartet and Dominic Armstrong. He is professor of music at Salisbury University where he teaches cello and bass, and various other courses. During the summer, he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.



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# SOLOIST SPOTLIGHT

## John Kurokawa

### ***Why and when did you start playing music?***

I started playing in my school's fifth grade band program with my aunt's clarinet, which I still have. I had always deeply loved music – any kind of music, so it was a natural choice for me.

### ***What instruments did you play as a child?***

I started with the clarinet, but I eventually added the saxophone so I could play in the jazz band, and eventually, I added the flute, more out of curiosity than anything else. Plus, you don't have to buy reeds for the flute, which I saw as a huge advantage at the time!

### ***What are some struggles or challenges, if any, you have overcome in your career?***

Like many musicians, I've struggled artistically, financially and even psychologically to achieve my goals, but if you really love what you're doing, it's all worth it!



### ***If you were not a musician, what could you see yourself being?***

If I didn't have to be practical, I'd probably be an e-sports gamer! But on the more practical side of things, I could easily see myself in IT or something related to technology.

### ***Who were your early influences/inspirations?***

My early influences include my teachers and parents. I've been so fortunate to have wonderful parental support my entire childhood and career and wonderful teachers, in the classroom, private lesson studio and at university.

### ***Who or what inspired you that was not music-related?***

I've been inspired by my parents, of course, but I also am inspired by my friends and colleagues.

### ***What is your favorite musician or period of music?***

There are too many to name, but I love listening to Baroque music and all of the big Russian composers – Tchaikovsky, Shostakovich, et. al.

### ***Favorite piece of music to play and/or to hear?***

I love to play anything by Mahler, Shostakovich, Mozart, Weber ... or whatever is on my stand in front of me at the moment! I'll listen to anything, but love listening to Baroque music and electronica.

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# STUDENT SPOTLIGHT

## Makayla Bounds

### ***Why did you pick SU?***

I had picked SU because I was very close to the school and heard many great things over the years about the campus. The trips had only solidified my choice as I had loved the look and feel of the area. I love the size of the campus and I also like that I am able to come home every day and feel comfortable in my own space. I have also grown very fond of the Commuter Lounge that is in the GSU.

### ***When did you start playing an instrument?***

I had actually started with the violin in fourth grade, the violin teacher at the time had wanted to bring more kids in and performed a couple of pieces for my third-grade class. It was so amazing to see someone perform live with a stringed instrument that I begged my mom for a violin over that summer so I could join the class. Currently, I play the cello because I had a friend who played, our orchestra only had one cello, so I had learned how to play the cello over the summer between tenth and eleventh grade.



### ***Who is your favorite musician?***

My favorite musician is Argentinian cellist Sol Gabetta because I love her performance of Shostakovich's Cello Concerto.

### ***What is your favorite SSO moment?***

My favorite SSO moment would have to be when we performed the narrated piece for our Christmas concert. It was one of my first experiences being within a professional orchestra. The crowd loved it, especially my mom.

### ***What is your favorite Dr. Schoyen moment?***

My favorite moment would be when Dr. Schoyen comes out and bows to the audience because he seems so excited before every single concert. I also love when the energy picks up during the concerts and Dr. Schoyen's movements get bigger and bigger. He is good at what he does, whether it is teaching, conducting or performing, and he is ultimately what glues the entire orchestra together.

### ***What are your future plans and aspirations?***

After I graduate, I would like to make a living off my art. Although I have no plans to go back to graduate school, I am not opposed to going back. I would love to display my work somewhere and make a better life for me and my family.

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# COMMUNITY SPOTLIGHT

## Debra Scott

### ***Why and when did you start playing music?***

My music journey began as a beginning band student in the fifth grade. I had always participated in church choir, but I really wanted to be part of a group of musicians. My first band director, Mr. Charles Bragg, inspired me to keep working and practicing. Unlike a lot of students today, he was my band director through elementary school and high school. I also owe my love of clarinet to my late clarinet teacher, Mr. Douglas Smith. He really had to work to bring out my best!

I also must mention my playing partner, Ottello Mueci, who I sat beside for many of my years with the symphony and the Salisbury Community Band. He demonstrated so many different styles of music as he played both orchestral music, band music, Broadway show music and jazz.



### ***What are some struggles or challenges, if any, you have overcome in your musical career?***

I have found that I am not a natural player and really have to practice a lot! After taking some time off for parenting, it took several years to get back in the swing of playing. I still struggle to find time to practice!

### ***When did you join the SSO as a community member?***

My first experience was playing third clarinet and Eb Clarinet in the Carmina Burana orchestra, probably in 1988. My first true symphony concert was the spring of 1989. I have been the principal clarinet since the December Christmas concert of 2009.

### ***When you are not performing with the SSO, what do you do?***

I love going to the beach! My husband and I are both retired, so we like to go on cruises. We are also very involved in the music ministry at our church. I am still helping with the band program at Salisbury Christian School, where I taught for 20 years.

### ***Tell us something that we would be surprised to know about you.***

I have five cats!

### ***Who or what inspired you that was not music-related?***

My late pastor, Rev. Tom Wall, and the Bible verses about using your talents.

### ***Favorite SSO piece of music to play and/or to hear?***

Many years ago, we played the *New World Symphony*. John O'Meara playing the English horn and Julie Barton on oboe – a beautiful piece of music! Also, any Beethoven Symphony. And right now ... *Peter and the Wolf*! I am also looking forward to playing the Rossini in the spring.

### ***Favorite Jeff Schoyen conductor story?***

The first time we had the actors in for the children's concert. Jeff looked so uncomfortable ... comedy was definitely not his thing!

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*Dean, Fulton School of Liberal Arts*

**Colleen Clark & John Raley**  
*Department Co-Chairs, Music, Theatre  
and Dance Department*

**Brooke Church & Shawn Stone**  
*Music, Theatre and Dance Department*

**Event Technical Services**  
**Support Services**



**Wigglesworth, Layton, Moyers & Chance, P.C.**

**Certified Public Accountants**

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# SPRING 2023 SCHOLARSHIPS & AWARDS



**Thomas G. Elliot Orchestral Scholarship:**  
Lian Peach



**Schoyen Award:**  
Benjamin Rodman

## **SSO Awards:**

Makayla Bounds  
Carter Darrington

Olivia Kuntz  
Leyna Paul

Kristen Rainwater  
Mackenzie Wheelock

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## UPCOMING SPRING PERFORMANCES

### **PRESTO Recital**

Tuesday, May 16, 2023

5 & 7 p.m. | Holloway Hall, Great Hall

### **Salisbury Youth Orchestra**

Thursday, May 18, 2023

7:30 p.m. | Holloway Hall Auditorium

[www.salisbury.edu/performingarts](http://www.salisbury.edu/performingarts) • [www.salisbury.edu/events](http://www.salisbury.edu/events)



The Mission of the Salisbury Symphony Orchestra is to bring live symphonic music to the Salisbury, MD, community, to the broader Delmarva Peninsula and to the Salisbury University community. Members of the Salisbury Symphony study and perform standard orchestral literature that may include chamber as well as full-sized orchestral works. The Salisbury Symphony Orchestra serves as a valuable resource within the Music Program at Salisbury University by providing a musical outlet to musicians within a liberal arts university environment, including students, faculty, community players and professionals.

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SU is an Equal Opportunity/AA/Title IX university and provides reasonable accommodation given sufficient notice to the University office or staff sponsoring the event or program. For more information regarding SU's policies and procedures, please visit [www.salisbury.edu/equity](http://www.salisbury.edu/equity).





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